Baroque and Early Classical Music, MUSI 321

Fall 2020
MWF, 9:45-10:40AM via Zoom (ID: 915 6804 6404)

INSTRUCTOR
Gregory Barnett
E-MAIL: gbarnett@rice.edu
OFFICE HOURS: by appointment on Zoom or FaceTime

TEXTBOOK, SCORES, & RECORDINGS

J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 10th ed. (New York and London: W. W. Norton & Co., 2019).
ISBN: 9780393623949
LCCN: 2018044161

Scores to the listenings and readings that are drawn from outside the textbook are located in weekly file folders that are accessible through Canvas.

COURSEWORK & GRADING

1) Two short-answer and essay exams (10% apiece)—taken online and due as follows:
   Friday, October 9
   Friday, November 20

2) Three listening quizzes (10% apiece)—taken online and due as follows:
   Monday, September 14
   Monday, October 5
   Monday, November 2

3) 1st draft of the term paper, 2,500 words (15%)—submitted online and due Friday, October 16

4) Final draft of the term paper (15%)—submitted online and due Friday, December 4

5) Good citizenship (20%)

All examinations, quizzes, and papers for this class are administered under the Rice University honor code. Letter-grading will be used throughout as follows:

A—outstanding; B—competent & satisfactory;
C—mediocre; D—poor & unsatisfactory; F—failing

COURSE OBJECTIVES

MUSI 321 covers music of the Baroque and Early Classical eras (approximately 1600-1750). While this course is a survey of music from this period, it is also designed to introduce you to social institutions, musical thought, aesthetics, and contexts for music making during the seventeenth and early eighteenth centuries.

The class meetings, weekly assignments, and written work are designed so that you can distinguish the principal genres and styles that are representative of this period. Thus, for example, you will be able to hear the stylistic differences between Frescobaldi and Couperin, or between a madrigal and a mass, or a toccata and a fugue, and then explain those differences using appropriate music terminology. You should also be able to connect musical genres and styles both with their original performing contexts and with their broader social circumstances, seeking to explain how the music reflects the institution—church, court, or theater—in which it was created.

WEEKLY ASSIGNMENTS

Weekly assignments comprise both reading and listening. After the first week, readings and listenings are coordinated with the class lectures, so that these should be done by the Monday of the week in which they are listed. Reading and listening assignments are drawn primarily from Burkholder, Palisca, & Grout, *A History of Western Music*, 10th Edition, but the textbook readings are supplemented by other readings that are located in the weekly file folders on Canvas. Recordings of the assigned listenings are drawn from the Naxos catalog, which is available through the Music Library in Fondren. Hyperlinks to all recordings are listed below in the weekly assignments. Additionally, I have listed the group or recording artist(s) for each recording in case you want to use Spotify or Youtube instead. Scores to the listenings are located in the weekly file folders on Canvas.

QUIZZES & EXAMS

The three quizzes will focus on the assigned listenings; the two exams, on topics drawn from classes and assigned readings. The listening-identification questions on the quizzes will require that you name the piece, composer, and approximate date of composition. Exams will comprise short-answer and essay questions. Short-answer questions require brief-but-informative definitions of specific terms or names introduced to you in classes and readings. Essay questions treat broader topics that you would address in several paragraphs, citing specific composers, pieces, or music-historical concepts in support of your answer.

Quizzes and exams will be administered online through Canvas, but they must be taken when scheduled unless serious illness, mandatory religious observance, or some other unavoidable circumstance that is recognized by the University prevents this.

TERM PAPER

The purpose of this assignment is to develop your writing skills and to encourage your creative and analytical abilities when applied to the repertory covered in this course. In your paper, you should write about 2,500 words in clear and concise prose for a musically knowledgeable audience.

Your selected topic may be broad-ranging, but it must center on music and musicians of the Baroque era (for example, cantus-firmus style in seventeenth-century settings of Lutheran hymns; virtuosity in the violin sonatas of Biber; musical characterization in Handel operas; number-symbolism in J. S. Bach; etc.). In this assignment you must document your research in footnotes (or endnotes).

You are to consult with me no later than **Friday, September 25** as you choose the topic of your paper and begin to compile a bibliography of sources. This will allow time for interlibrary loan materials to be obtained, if necessary, and for you to write up a first draft. That first draft must include footnotes (or endnotes) and is due **Friday, October 16**. The final paper must address my comments and suggestions made to the first draft. It is due **Friday, December 4**. You should consider these deadlines firm outside of mitigating circumstances, such as serious illness, mandatory religious observation, or some other circumstance recognized by the University.

All written work must conform to the style guidelines established by the *Chicago Manual*. For further questions regarding writing style, punctuation, and documentation, you may always consult with me. You can also refer to any of the following:

Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 9th ed., rev. by Wayne Booth, Gregory Colomb, Joseph M. Williams, , Joseph Bizup, and the University of Chicago Press Editorial Staff (Chicago and London: University of Chicago Press, 2018)—LB2369 .T8 2018 (Fondren Reference Collection)

Online version: http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html

The Chicago Manual of Style, 17th ed. (Chicago: University of Chicago Press, 2017)—Z253 .U69 2017 (Fondren Reference)

Online version: http://www.chicagomanualofstyle.org/home.html

Richard J. Wingell, *Writing About Music: An Introductory Guide*, 4th ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2009)—ML3797 .W54 2009 (Fondren Reference; Brown Fine Arts Reference)

Not available online

GOOD CITIZENSHIP

Your class participation grade will reflect your ability and readiness—starting at 9:45AM—to participate in any Q&A or discussions that take place in class.

DISABILITIES

Rice University is committed to equal opportunity for individuals with disabilities. In keeping with the university's mission to provide an unsurpassed education, the Disability Resource Center (DRC) provides accommodations and support services to students with disabilities.

Please contact me if you have a documented disability that may require some modification of seating, testing, or other class requirements so that appropriate arrangements can be made. Any such discussion will be strictly confidential.

If you have a disability but are not registered with the DRC, I can help you with this, or you may contact the DRC directly. The DRC office is located in the Allen Center, Room 111—telephone: (713) 348-5841; fax: (713) 348-5888; e-mail: adarice@rice.edu. Further information may be obtained at https://drc.rice.edu/.

CLASS OUTLINE
(subject to modification during the course of the semester)

Week 1, August 24-28

CLASSES: Introduction: profile of the Baroque
The *seconda pratica* madrigal
Claudio Monteverdi's last madrigals

READING: Burkholder, 276-290: the 17th century; the *seconda pratica*
"The 'Second Practice'" (Weiss & Taruskin, N° 45)
Baldassare Castiglione, from *Il libro del corteggiano* (Strunk & Treitler, N° 45)
Vincenzo Giustiniani, from *Discorso sopra la musica* (MacClintock, pp. 27-29)

LISTENING: Claudio Monteverdi, "Cruda Amarilli" (1600)—Concerto Italiano; Rinaldo Alessandrini
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=OP30166

Claudio Monteverdi, "Non avea Febo ancora" & "Amor dicea" (pts. 1 & 2 of the Lamento della ninfa, 1638)—Concerto Italiano; Rinaldo Alessandrini
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=OP30435

Giulio Caccini, *Le nuove musiche* (1602) "Dovrò dunque morire"—Rachael Lloyd
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=SOMMCD083

Week 2, August 31-September 4

CLASSES: Giovanni Gabrieli & Heinrich Schütz: concertato & polychoral music
Before opera: intermedio and the Florentine camerata
First operas: Jacopo Peri, *Euridice* (1600) & Claudio Monteverdi, *Orfeo* (1607)

READING: Burkholder, 290-309: Baroque style; the creation of opera
"The Earliest Operas" (Weiss & Taruskin, N° 46)
"Schütz Recounts His Career" (Weiss & Taruskin, N° 49)

LISTENING: Giovanni Gabrieli, "In ecclesiis" from *Symphoniæ Sacræ* (1615)—Gabrieli Consort and Players; Paul McCreesh
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=00028944918021

Heinrich Schütz, "Fili mi, Absalon" from *Symphoniae sacrae*, pt. 1 (1629)—Concerto Palatino; Rogers Covey-Crump
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=ACC30078

Jacopo Peri & Ottavio Rinuccini, *L'Euridice* (Florence, 1600), scene 1: "Ninfe ch'i bei crin d'oro"—Ensemble Arpeggio; Roberto De Caro
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=ARTS47276-2

Claudio Monteverdi & Alessandro Striggio, jr., *L'Orfeo* (Mantua, 1607), Act II: "Ahi caso acerbo"—Concerto Vocale; René Jacobs
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HMC901553.54

Claudio Monteverdi & Alessandro Striggio, jr., *L'Orfeo* (Mantua, 1607), Act III: "Possente spirto"—Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HMC901553.54

***Week 3*, September 7-11**

LABOR DAY: NO CLASS ON MONDAY, SEPTEMBER 7

CLASSES: Monteverdi's 1610 Vespers—psalms & *cantus firmi*
Monteverdi's 1610 Vespers—sacred concertos

READING: Burkholder, 320-38: 17th-century sacred music
"From the Letters of Monteverdi" (Weiss & Taruskin, N° 48)

LISTENING: Claudio Monteverdi, *1610 Vespers*, Psalm 109, "Dixit Dominus"—The Sixteen; Harry Christophers
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=COR16126

Claudio Monteverdi, *1610 Vespers*, Concerto: "Nigra sum"—The Sixteen; Harry Christophers
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=COR16126

Claudio Monteverdi, *1610 Vespers*, Sonata: "Sancta Maria ora pro nobis"—The Sixteen; Harry Christophers
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=COR16126

***Week 4*, September 14-18**

LISTENING QUIZ N° 1, MONDAY, SEPTEMBER 14

CLASSES: Instrumental music in the Catholic Mass: toccata, ricercar, canzon
The early oratorio and the Counter-Reformation
Lutheran sacred music: Praetorius, Schein, Buxtehude

READING: Georg Buelow, from *A History of Baroque Music*, pp. 204-23
Martin Luther, "On the Babylonish Captivity of the Church" (Weber, pp. 396-97)
Ignatius Loyola, "Spiritual Excercises" (Weber, pp. 405-08)

LISTENING: Girolamo Frescobaldi, *Fiori musicali* (1635): Canzon dopo l'Epistola; Recercar cromaticho post il Credo—Kimberly Marshall
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=LRCD-1116

Giacomo Carissimi, *Jephte* (before 1649): "Plorate colles"; "Plorate filli Israel, plorate"—Studio de Musique Ancienne de Montréal; Christopher Jackson
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=FL23053

Michael Praetorius, "In dulci jubilo a 8" from *Musae Sionae*, vol. 2 (c1610)—Isaak Ensemble Heidelberg; Frankfurter Renaissance Ensemble
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=CHR77142

Heinrich Scheidemann, Prelude on "Vater unser in Himmelreich" (mid 17th century)—Joseph Payne
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=8.550964

Georg Böhm, Prelude on "Vater unser in Himmelreich" (early 18th century)—Joseph Payne
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=8.550964

Johann Hermann Schein, *Israelis Brünnlein* (1623): "Die mit Tränen säen"—Ensemble Sagittarius; Michel Laplénie
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HORTUS075

***Week 5*, September 21-25**

PAPER TOPIC DUE BY FRIDAY, SEPTEMBER 25

CLASSES: Cantata: political, amorous, moralizing...
Convent music
Commercial opera in Venice: Monteverdi's *Poppea*

READING: Tim Carter, "From Madrigal to Cantata," pp. 239-55 from *Music in Late Renaissance and Early Baroque Italy*
Francesco Coli, from the *Pallade Veneta* (Strunk & Treitler, N° 87)
Burkholder, 309-16: Italian opera
Cristoforo Ivanovich, from *Memories of Venetian Theaters* (Weiss, pp. 34-39)

LISTENING: Barbara Strozzi, *Cantate e ariette*, Op. 7 (1659), "Lagrime mie"—Ensemble Kairos; James Bush; Barbara Lorey
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=UMA2020

Caterina Assandra: "O dulcis amor Iesu" (1609)—Cappella Artemisia; Candace Smith
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=TC600003

Chiara Margarita Cozzolani: *Quid miseri quid faciamus* (1650)—Magnificat; Warren Stewart
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=MO-0103

Claudio Monteverdi, *L'Incoronazione di Poppea* (Venice, 1643), Act II, scene 3, "Amici, è giunta l'hora"—Les Arts Florissants; William Christe
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HAF890262224DI

Francesco Cavalli, *La Calisto* (Venice, 1651), Act I, scene 2, "Piante ombrose"—L'Arpeggiata, Hana Blazikova, Nuria Rial
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=825646166411

Francesco Cavalli, *La Calisto* (Venice, 1651), Act III, scene 3, "Racconsolata e paga"—Sonatori de la Gioiosa Marca, Claudia Nicole Bandera
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=STR13606SD

Week 6, September 28-October 2

CLASSES: Austro-German violin virtuosos: Schmelzer, Biber, & Walther
The Corellian sonata and concerto grosso
Venice and the solo concerto

READING: Burkholder, 377-88; 407-15: Italian chamber music; Corelli and Vivaldi
"A Traveller's Impressions of Vivaldi" (Weiss & Taruskin, N° 65)
The Baroque sonata (Weiss & Taruskin, N° 56)

LISTENING: Arcangelo Corelli, Sonata, Op. 3, N° 4 (1689), mvt. 2, Vivace (**score: p. 143**)—Avison Ensemble
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=CKD414

Arcangelo Corelli, Sonata, Op. 4, N° 2 (1694), mvt. 4, Corrente-Vivace (**score: p. 202**)—Avison Ensemble
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=CKD413

Arcangelo Corelli, Sonata, Op. 5, N° 1 (1700), mvt. 5, Allegro (**score: p. 14**)—Andrew Manze and Richard Egarr
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HMU90729899DI

Arcangelo Corelli, Concerto grosso, Op. 6, N° 1 (1714), mvt. 4, Allegro (**score: p. 21**)—Europa Galante, Fabio Biondi
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=OP30147

Antonio Vivaldi, Concerto, Op. 8, N° 8, RV 332 (1725), mvt. 1, Allegro (**score: p. 1**)—Accademia Bizantina, Ottavio Dantone, Stefano Montanari
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=ARTS47565-8

Heinrich Biber, *Rosenkranz Sonaten* (Rosary Sonatas), c1674, Sonata N° 11, "The Resurrection"—Andrew Manze and Richard Egarr
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HMU90732122DI

Week 7, October 5-9

LISTENING QUIZ N° 2, MONDAY, OCTOBER 5
EXAM N° 1—FRIDAY, OCTOBER 9

CLASSES: Jean-Baptiste Lully and the *tragédie en musique*
Grand motet and Latin oratorio in the age of Louis XIV
French keyboard music

READING: Burkholder, 339-58: Louis XIV

"Music Under the Sun King" (Weiss & Taruskin, Nº 53)
Jean-Baptiste Lully, Privilege & petition (Weiss, pp. 39-44)

LISTENING: Jean-Baptiste Lully & Philippe Quinault, *Armide* (1686), Overture (**score: pp. 17-19**)—La Chappelle Royale; Collegium Vocale Gent; Philippe Herreweghe
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HMC901456.57

Jean-Baptiste Lully & Philippe Quinault, *Phaëton* (1683), Act I, scene 3, "Vous passiez sans me voir!" (**score: pp. 93-102**)—Les Talens Lyriques, Christophe Rousset
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=AP061D

Jean-Baptiste Lully, *Notus in Judæa Deus* (Psalm 75) (c1685): "Notus in Judæa Deus"; "Dormierunt"; "Cum exsurgiet" (**score: pp. 90-105**)—Concert Spirituel Chorus, Herve Niquet
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=8.554399

Marc-Antoine Charpentier, *Le Reniement de St. Pierre*, H 424 (late 17th cent.): "Et tu cum Jesu Nazareno eras?"; "Tunc respexit Jesus Petrum" (**score: pp. 25-39**)—Studio de Musique Ancienne de Montréal; Christopher Jackson
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=FL23053

***Week 8*, October 12-16**

1ST DRAFT OF THE TERM PAPER DUE ON FRIDAY, OCTOBER 16

CLASSES: Performance practice: pitch and tuning
Performance practice: rhythmic alteration and improvisation

READING: Georg Muffat, from Prefaces to *Florilegia* (Strunk & Treitler, Nº 106)
"Castrato Singers" (Weiss & Taruskin, Nº 61)

LISTENING: Johann Jakob Froberger, *Tombeau sur la mort de Monsieur* Blancherocher (1650s)—Christophe Rousset
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=LAN0281-83

Louis Couperin, *Prélude à l'imitation de Mr. Froberger* (1650s)—Christophe Rousset
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=AP006D

François Couperin, *Pièces de clavecin*, Bk. 1 (1713), Ordre 3ème, "La favorite" (chaconne a deux tems) (**score: pp. 48-49**)—Kenneth Gilbert
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=HMM5035152DI

François Couperin, *Les Fastes de la grande et ancienne mxnxstrxndxsx* from *Pièces de clavecin*, Bk. 2 (1716): Act 1, "Les notables et jurés-mxnxstrxndxurs"; Act 2, "Les viéleux et les gueux" (**score: pp. 68-69**)—Kenneth Gilbert
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=LAN0281-83

Week 9, October 19-23

CLASSES: Arcadian reform and *opera seria*
George Frideric Handel's operas
Handel and the English oratorio

READING: Burkholder, 441-53: George Frideric Handel
"Metastasio On Setting Dramatic Recitative to Music" (Weiss, pp. 90-97)
"The Conventions of the *Opera Seria*" (Weiss & Taruskin, N° 62)
"Opera Audiences in 18th-Century Italy" (Weiss & Taruskin, N° 63)

LISTENING: Henry Purcell, *Dido & Aeneas* (1689), Act III: "Come away, fellow sailors"; "Thy hand, Belinda" (**score: pp. 63-68 & 84-86**)—Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=00028943211420

George Frideric Handel, *Giulio Cesare in Egitto* (1724), Act I, scene 9: "Cesare, alla tua destra"; "Va tacito e nascosto" (**score: pp. 40-43**)—Il Complesso Barocco; Alan Curtis
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=OP30536

George Frideric Handel, *Riccardo Primo, Rè d'Inghilterra* (1727), Act III, scene 2: "Morte, vieni!" (**score: p. 88**)—Lautten Compagney; Wolfgang Katschner, Simone Kermes
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=0016422BC

George Frideric Handel, *Saul* (1739), Act I, scene 3 (complete): Symphony through "With rage shall I burst" (**score: pp. 76-87**)—Göttingen Festival Orchestra; Laurence Cummings
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=ACC26414

Week 10, October 26-30

CLASSES: J. S. Bach and instrumental genres
Bach's cantatas and the Lutheran liturgy
Bach's settings of the Passion

READING: Burkholder, 424-41: J. S. Bach
"Bach's Duties and Obligations at Leipzig" (Weiss & Taruskin, N° 70)
"Bach's Obituary" (Weiss & Taruskin, N° 72)
Christian Gerber, "On large-scale Passion music" (New Bach Reader, N° 324—"Passion Music")

LISTENING: J. S. Bach, Concerto in A minor for four harpsichords, strings, and basso continuo, BWV 1065 (c. 1730), mvt. 1—Cologne Chamber Orchestra; Gerald Hambitzer, Robert Hill, Helmut Müller-Brühl, Christopher Anselm Noll
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=8.554217

J. S. Bach, *Concerto nach italiänischem Gusto* (*Italian Concerto*), BWV 971 (1735), mvt. 1—Christophe Rousset
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=00028943305426

J. S. Bach, Brandenburg Concerto Nº 6, BWV 1051 (1721), mvt. 1—European Brandenburg Ensemble; Trevor Pinnock
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=AV2119

J. S. Bach, *Nun komm der Heiden Heiland* (Now come, Savior of the gentiles), BWV 61 (1714), mvt. 1, "Nun komm der Heiden Heiland" (chorus, **score: pp. 3-9**); mvt. 4, "Siehe, ich stehe vor der Tür" (accompanied recit., **score: p. 13**)—Bach Collegium Japan, Masaaki Suzuki
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=BIS-CD-881

J. S. Bach, *Passio secundum Matthäum* (*St. Matthew Passion*), BWV 244 (1727): mvt. 1, "Kommt, ihr Töchter" (chorus, **score: pp. 3-30**) —Bach Collegium Japan, Masaaki Suzuki
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=BIS-CD-1000-02

***Week 11*, November 2-6**

LISTENING QUIZ Nº 3—MONDAY, NOVEMBER 2

CLASSES: Mass in B Minor
The *Stil galant* and the *Empfindsamerstil*

READING: Burkholder, 468-76: Galant, Empfindsam, and classical styles
"The Cult of the Natural" (Weiss & Taruskin, Nº 73)
Bach's letter accompanying the Mass in B Minor (*New Bach Reader*, Nº 162–"Bach's Letter")

LISTENING: J. S. Bach, Mass in B Minor, BWV 232 (completed, late 1740s), Credo: *Crucifixus*; *Et resurrexit* (**score: pp. 186-215**)—The Sixteen; Harry Christophers
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=COR16044

Carlos de Seixas, Sonata Nº 6 in C major (1730s?): mvt. 1, Allegro—Bernard Brauchli
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=STR33544SD

C. P. E. Bach, Trio Sonata in C Minor, "Sanguineus und Melancholicus," H. 579 (1751), mvt. 1—Gli Incogniti; Les Nieces de Rameau, Chiara Banchini
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=ZZT351

***Week 12*, November 9-13**

CLASSES: Domenico Scarlatti, Maria Bárbara de Braganza, & the keyboard sonata
Ibero-American sacred music
New England psalmody

READING: Hamm, *Music in the New World*, Chapter 2: "New England psalmody"
Motolinia, "Book of the Things of New Spain" (Strunk & Treitler, Nº 77)
Thomas Walter, *Preface to The Grounds and Rules of Musick* (Boston, 1721)

LISTENING: Domenico Scarlatti, Sonata in G Minor, K. 30—Joseph Payne
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=BIS-CD-499

Domenico Scarlatti, Sonata in D Major, K. 119—Nickolai Sheikov
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/search?keyword=scarlatti%20k.%20119%20Nickolai%20Sheikov&page=1

Domenico Scarlatti, Sonata in D Major, K. 490—Igor Kipnis
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=074645326429

Juan Pérez Bocanegra, *Hanacpachap cussicuinin* (hymn in Quéchua, 1631)—Musica Ficta, Rafael Bonavita
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=EN-2039

Gaspar Fernandes, *Tleycantimo choquiliya* (c1615)— Musica Ficta, Rafael Bonavita
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=EN-2039

Juan Gutiérrez de Padilla, *Ah, siolo Flasiquiyo* (1653)— Musica Ficta, Rafael Bonavita
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=EN-2039

***Week 13*, November 16-20**

EXAM Nº 2—FRIDAY, NOVEMBER 20

CLASSES: Christoph Gluck's reform opera
Opera buffa

READING: Burkholder, 490-93: reform opera
Christoph Willibald Gluck, Dedication for *Alceste* (Strunk & Treitler, Nº 136)

LISTENING: Giovanni Battista Pergolesi, *La serva padrona* (Naples, 1733), "Son imbrogliato già!"—Freiburg Musica Poetica Ensemble, Hans Hirsch
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=ARTS47119-2

Christoph Willibald Gluck, *Orfeo ed Euridice* (1762), Act II, scene 1 (complete): from Ballo through "Ah, quale incognito" (**score: pp. 55-87**)—Drottningholm Court Theatre Orchestra
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=8.660064

W. A. Mozart, *La finta giardiniera*, K. 196 (1775), Act I, finale: "Numi! che incanto è questo" (**score: pp. 79-108**)—Concentus Musicus Wien; Nikolaus Harnoncourt
https://rice-nml3-naxosmusiclibrary-com.ezproxy.rice.edu/catalogue/item.asp?cid=090317230962

FINAL DRAFT OF THE TERM PAPER DUE ON FRIDAY, DECEMBER 4